



SEATTLE ART MUSEUM

ANNUAL REPORT

1950



FIG. 1. *Shakyamuni Coming Down from the Mountain: Shus-san-no-Shaka* (ink on paper); Japanese, Kamakura Period, 1186-1333 A. D. H. 35 $\frac{3}{4}$ in. [J32.49] Eugene Fuller Memorial Collection.

ANNUAL REPORT
OF THE
SEATTLE ART MUSEUM

FORTY-FIFTH YEAR

1950

SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1950-51

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Second Vice-President, Edward W. Allen
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TERM ENDING 1953

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ANNUAL REPORT OF THE PRESIDENT AND DIRECTOR

FOR 1950

PRONOUNCED PROGRESS has been made in many fields in the past year. Considerable effort, however, is not apparent for it has been devoted to the planting of seeds which we hope will result in important tangible results both in the current year and the one to come. A number of these efforts have been due to the necessity of giving appropriate recognition to Seattle's Centennial. In view of world conditions we can only proceed with the hope that the present clouds of hostility will dissipate in the face of our strong national stand and that the threatened storm will not break.

We are fortunate in having ended the year solvent in spite of having established at the initiation of the Board of Trustees a long needed and long considered modest retirement and insurance plan for our most deserving staff. We also made major investments in office and sales equipment to increase the efficiency of operation. Through gifts of art objects the world importance of our collections was notably enhanced, but that cannot disguise the fact that financially, as an organization, we still have a marginal existence.

Exhibitions

The two major loan exhibitions for 1950 were Renaissance and Baroque Art in the Spring which included some of our own material and Contemporary American Paintings in the Fall. We are greatly indebted to prominent museums, collectors, and dealers for their generosity in lending important works to these exhibitions. Beginning with the Contemporary American Paintings we inaugurated the policy of holding our major exhibitions for a period of two months rather than one, thus assuring ample opportunity for public viewing of these master works which are often from distant cities. Incidentally, we do not ignore the fact that since transportation is the major cost, it reduces the exhibition expense.

Some of our exhibitions were from circuits organized by other institutions, notably Lobmeyr Glass by A. J. van Dugteren and Sons, New York; National Snapshot Awards by Eastman Kodak Co., through the courtesy of the Seattle Times; Paintings by University of Texas faculty members and Four St. Louisans by the Western Association of Art Museum Directors; Better Rooms for Better Living by the Chicago Tribune; Contemporary French Paintings by Arts Appreciation and Association Francais d'Action Artistique; Winslow Homer and Eastman Johnson by Wilden-

stein and Co., New York; and Wassily Kandinsky by the Sidney Janis Gallery, New York.

We originated an exhibition of Drawings by Seattle Artists for which a small illustrated catalog was prepared and reproduced on our new multilith. These drawings are now being circulated by the Western Association of Art Museum Directors. The exhibition was experimental in nature, but the sales of drawings both here and on tour has been encouraging and has indicated an interest in this rather neglected medium.

Generous local individuals and organizations were responsible for a number of exhibitions: the collection of Early American Glass assembled by Unit No. 1, National Early American Glass Club, accompanied the initial showing of the Mrs. Nathan Eckstein Memorial Collection of Cup Plates, which was acknowledged last year. Three exhibitions honored local collectors, namely, modern French paintings from the collection of Mr. and Mrs. Sidney Gerber; Swedish arts and crafts, assembled and lent by Matts and Siri Djos; old Japanese maps, lent by Mr. Edward W. Allen; while for the memorial exhibition of watercolors and prints by Ernest Haskell, we are indebted to his widow. The 8th International Exhibition of Photography, sponsored by the Seattle Photographic Society, was under the chairmanship of Dr. L. B. Sturdevant who, with his committee, ably handled the mechanics of the exhibition while the Museum was responsible for display. The exhibition was juried by Ray Atkeson, James R. Stanford, and B. Gray Warner. By request, I selected some 20 prints for purchase awards contributed by the Society as additions to their permanent collection for which the Museum acts as custodian. Unusually high interest was shown in the brief display here of the carpet made by Her Majesty, Dowager Queen Mary of England.

Competitive juried exhibitions of contemporary art were as usual led by the Annual Exhibition of Northwest Artists held for the 36th time this year. There were approximately 650 entries from the four Northwestern states and British Columbia, of which 125 were chosen for exhibition by a jury composed of J. A. Morris, Chairman, Virginia Banks, Jacob Elshin, Kenn Glenn, and myself in an ex-officio capacity. The Margaret E. Fuller Purchase Prize in Any Medium of \$200 went to James FitzGerald for "The Witness Tree," while Windsor Utley's "Three Wise Men of Our Time" received the \$100 Lowman and Hanford Purchase Prize in Any Medium. The West Seattle Art Club Katherine B. Baker Memorial Purchase Prize in Oil in the same amount went to Walter Isaacs' "Figures on a Balcony"; the Music and Art Foundation Purchase Prize in Watercolor, Tempera or Gouache, also of \$100, was received by Richard Kirsten for his watercolor

"Fisherman's Wharf." The Puget Sound Group of Northwest Painters Purchase Prize in Transparent Watercolor of \$50 was awarded to Charles W. Swanberg for his painting "Fish House," while the Washington State Division, American Association of University Women Purchase Prize in Transparent Watercolor by a Washington Woman went to Grace Nichols' "Morning Mist." The Puget Sound Group of Northwest Painters Award in Sculpture of \$50 was given to Tom Hardy for his "Playing Dogs," a terra-cotta group, while Leo Flynn's sculpture "Crucifixion" in wood brought the artist the Burnley School of Art and Design Award in Any Medium with a similar remuneration. Two awards in transparent watercolor of \$25 each by the Northwest Watercolor Society and the Palette and Brush Club went to James E. Peck for "Sunday Afternoon" and Jess Cauthorn for "The Powerhouse," respectively. The jury awarded three honorable and special mentions to sculptural groups.

The second major competitive exhibition was the 22nd International sponsored by the Northwest Printmakers which was judged this year by Louis Bunce, Chairman, Melvin Kohler, and Douglas Murray, with Fay Chong and myself acting in an ex-officio capacity. Purchase prizes, for which the Museum is custodian, were awarded the prints by Leon Applebaum, Hildegard Haas, and Misch Kohn, with five honorable mentions in the group.

The 10th Annual Northwest Watercolor Society Exhibition, limited to the artists of the four Northwest states, was juried by Josephine Burley, Louise Gilbert, Spencer Moseley, Clarence Steele, and myself, again ex-officio. Awards of \$135 from the Society, the Puget Sound Group of Northwest Painters, the Burnley School of Art and Design, the Studio Gallery Workshop, the West Seattle Art Club, and the Seattle Art and Photo Supply went to Wendell Brazeau, Ray Hill, Glen Alps, Catherine Westphal, James Peck, and Alden Mason, respectively. The Museum Guild continued its sponsorship of the Annual High School exhibition. Northwest artists were also recognized in one-man exhibitions by Morris Graves, May Marshall, Clarence Steele, Opal Fleckenstein, and William Nellor, and in shows by two local organizations, the Puget Sound Group of Northwest Painters and the Women Painters of Washington, who held their biennial exhibitions at the beginning and end of this year respectively.

Again we served as host for two flower shows, one in the spring and one in the autumn. Responsibility for the displays rested with the sponsoring organizations, and to carry their expenses the City Council approved their right to charge admission with the surplus monies coming to the Museum, a not inconsiderable item by any means. We are most grateful to the Amateur Gardeners of

Seattle, under the chairmanship of Mrs. Dwight Walker, for the Camellia Show, and to the Men's and Women's Amateur Chrysanthemum Associations of Seattle, Inc., under the able and energetic chairmanships of Mr. Ivan W. Meyers and Mrs. Erich Moritz, respectively, for the Mum Show. We regret that tax regulations made it advisable to suspend our membership privileges for the two week-ends of these displays. We hope that the inconvenience resulting is more than made up for by the additional income placed at the disposal of the Museum.

In addition there were numerous displays of our own material stressing various cultures or periods. During the summer months when we have our heaviest tourist traffic we presented a world wide survey in which most of our finest objects were shown. I say "most" advisedly for space does not permit the showing of all of our important items.

Loan Exhibitions

Our strong Oriental collections were heavily drawn upon for loans during the year. No less than 22 important items were lent to the exhibition, "The Art of Greater India," at the Los Angeles County Museum. One piece from this exhibition, the Rajputana relief of Uma Maheshvara Murti, was subsequently lent to the San Diego Fine Arts Gallery. Three of our finest Chinese gilt bronzes were lent to the small but significant exhibition of Chinese Buddhist Bronzes at the University of Michigan. We lent 23 items from our Japanese Collection as a semi-permanent loan to the Los Angeles County Museum. Fourteen of our finest pieces of the T'ang and Sung Dynasties were included in the Early Chinese Ceramic Exhibition at the Stanford University Art Gallery; while 30 Japanese folk paintings from our Otsu-e group are being circulated by the Western Association of Art Museum Directors.

Numerous loans of contemporary paintings were made: 12 to the United Nations exhibition at the Henry Gallery; to the same Gallery's retrospective exhibition of paintings by Walter Isaacs, we lent 5 works of this artist; Mark Tobey's "Modal Tides" to the Bellevue Arts and Crafts Fair; 20 paintings were lent to the Tacoma Art League; 2 by Seattle artists were lent to the Washington State Library at Olympia. Two paintings by C. S. Price were sent to the Portland Art Museum for temporary loan and 3 watercolors by Seattle artists were lent to the American Association of University Women's Centralia Branch. Nine paintings each, by Mark Tobey, Morris Graves, and Kenneth Callahan were lent to the Western Association of Art Museum Directors for its circulating "Trio" exhibition; 19 paintings by Guy

Anderson, Kenneth Callahan, Morris Graves, James FitzGerald, Mark Tobey, and Margaret Tomkins were lent as a circulating exhibition, prepared by this Museum, to museums in the Middle West, beginning with the Detroit Institute of Arts.

Locally, 11 paintings by Emilio Amero were lent to the Cornish School, 9 classical objects to the St. Nicholas School, and 14 objects with musical motifs from various cultures to Hopper-Kelly Co. on the occasion of the opening of their new store.

The widest circulation was achieved from our collection of nearly 1,000 mounted and framed facsimilies of old and modern masters. A total of 1,157 items were lent to 52 institutions, including 10 out-of-town and 14 departments of the University of Washington.

Through the generosity of the members of the house committee of the Rainier Club we were donated a fine exhibition case in their lobby. Changing exhibitions at almost monthly intervals have permitted many of their members to gain some conception of the scope of our Museum collections.

Accessions

In recent years for personal financial reasons it has become almost a habit for me to lament the wealth of accessions during the past year. Again it has been no exception, for often without any volition on our part the troubled times of the world have made material available which one can literally class as an opportunity of a life-time. Many of our accessions this year are of extraordinary importance although the full appreciation of that fact is often confined to experts in a specific field. In professional circles they add world stature to the Seattle Art Museum. Although most of the additions came to the Museum through the Eugene Fuller Memorial Collection, we are again indebted to Mrs. Donald E. Frederick, Mrs. Thomas D. Stimson, and others for some of the most important items.

According to precedent of past reports we will commence the section on accessions in Eastern Asia and gradually move westward, following the various cultures down through the ages, for the objects were selected both for their quality and for their ability to fill gaps in the historical sequence. This permits us to commence with Japan, from whose famous collections some of the finest items were derived. The most important is a small, well preserved section of one of the three famed sutras of Cause and Effect (Kako Genzai Ingakyo) that were painted about 750 A.D. in copy of one of the earlier Chinese sutras. It is therefore from one of the earliest Asiatic landscape paintings known and our section depicts riders searching for Prince Siddhartha, the future Buddha

who had hidden in contemplation (Fig. 6). Two other pieces also date from the Nara period: one, which was added to the Thomas D. Stimson Memorial Collection, is a pottery tile decorated with a phoenix in high relief (Fig. 2) and was found at a Hakuho site in Nara (646-710 A. D.); the other from the Tempyo period (710-794 A. D.) is a clay figure of a seated bird man mourning at the death of Buddha and more than possibly from the famed Horyuji temple (Fig. 4). The subsequent Fujiwara period was enriched by a wooden standing figure of Shotoku Taishi, the great 7th Century princely patron of Buddhism, depicted at the age of 17. This dates from about the 12th Century.

Our superb collection of paintings of the Kamakura period received three additions. One is a Shinto portrait possibly representing the famed Michizane who became the patron saint of scholars. The second is the earliest known ink drawing of the Zen sect depicting the Shakyamuni Buddha coming down from the mountain (Fig. 1). This painting from the Kozanji temple was featured in the great Berlin exhibition of 1939. The equally notable third painting is one section of a scroll depicting the Ten Fast Bulls and dating from about 1280 A. D. (Fig. 7). This was presented by Mrs. Donald E. Frederick. Of the same period we received two temple decorations: one a bronze roundel of the thousand-handed Kwannon, or Goddess of Mercy, which was the gift of Mr. Howard C. Hollis; and the other a wooden keman, which was added to the Thomas D. Stimson Memorial collection. Of the subsequent Ashikaga period we acquired paintings by two of their famous artists; one is a landscape by Sotan dating from about the middle of the 15th Century and the other is a slightly later landscape attributed to the very creative artist Sesshu in the haboku (flung ink) style (Fig. 5). A tea bowl of Temmoku ware also dates from about the same period. We are indebted to Mrs. Frederick for our most notable addition of the Tokagawa period. This is a lacquer writing box decorated with cranes depicted in lead and pewter by the famed creative artist Korin and dating from about 1700 (Fig. 3). Of the same period but slightly later are three ceramics, namely, an Inouyama bottle, an Imari bowl, and a Kutani wine cup, the last of which was the gift of Sgt. First Class Donald Jellison.

Chronology also causes me to commence the Chinese accessions with the most important item. This is a cubistic marble bear which is either from the early years of the Shang Dynasty or prior to that period and certainly dates from 1400 B. C. or earlier (Fig. 10). The only items that vie in age are a stone axe from Mr. and Mrs. Sherman E. Lee and the rare pre-historic black pottery shards. Through the courtesy of Bertrand Collins, we received as a gift

from S. Kaneko of Yokohama a Chou Dynasty horse bell and two spear points which probably date from about the 8th Century B. C. Two items were added to our rich collection of the art of the late Eastern Chou period (5th-3rd Century B. C.): one is a bronze plaque of birds with entwined necks from Chang Sha; and the other a Huai Valley bronze finial decorated with two highly stylized animal heads. Of the subsequent Han Dynasty (3rd Century B. C.-3rd Century A. D.) we also acquired several bronzes, namely, an incense burner with an openwork cover, a miniature mirror with fine patination, and two small Ordos tigers for applique decoration, the latter as a gift from Mr. and Mrs. Sherman E. Lee. Of that period we also received a well composed glazed pottery standing figure of a man with a rice pounder as the gift of Mrs. Stanley Griffiths.

Our Chinese Buddhistic bronzes were enhanced by a small miniature altar depicting three Buddhas and bearing a date equivalent to the beginning of the 6th Century A. D. To our extensive collection of the work of the T'ang Dynasty we added two small boxes both of which probably date from the beginning of the 8th Century: one in silver is decorated on both sides with birds and flowers inlaid in gold; and the other, in the Thomas D. Stimson Memorial Collection, is in white pottery decorated with four green spots. Our ceramics of the Sung Dynasty had five additions. A Northern Sung celadon lid with incised decoration was obtained by trade from the Toronto Museum to fit a bowl accessioned last year. This lid, from a 12th Century tomb, unquestionably represents the work of the same kiln. The three most important ceramics we acquired of this age are of the very varied Tz'u Chou ware: two of these are pillows with incised and painted decoration and the other a plate decorated with fish and lotus design and incised in a brown over-glaze slip. The only other item is a Ch'ien yao bowl with "hare's fur" glaze. Of the Yuan Dynasty we acquired an exquisite painting by Hsueh Ch'uang dated the equivalent of 1345 and depicting growing orchids (Fig. 8). The subsequent Ming Dynasty was well represented by a very famous long scroll by Lan Ying dated about 1660, and showing a mountain panorama with successive sections painted in the style of four well known artists of the Yuan Dynasty, Tung Yuan (Fig. 9 top), Huang Kung-wang, Wang Meng, and Wu Chen (Fig. 9 bottom). Photographs of this scroll have been published both in Asia and the Occident. Of about the same period, which represents the close of the Ming Dynasty, we acquired a five-color porcelain jar decorated with bands of stylized flowers, to strengthen one of the weakest sides of our Chinese collection.

We also had the privilege of adding four exceptionally fine Ch'ing Dynasty monochrome ceramics. Three of these are of the

reign of K'ang Hsi (1662-1722), one a sang de boeuf vase of the true Lang yao type, the other two similar club shaped vases with over-laid gold decoration but one on mirror black and the other on powder blue. Of the reign of Ch'ien Lung (1736-96) we acquired an exceptionally fine bowl of tea dust glaze. We are indebted to Jan W. A. Kleijkamp for a pair of K'ang Hsi lacquer cups decorated with mother-of-pearl and to Mrs. Fenton Jacobs for two embroidered collars of the 18th and 19th Century. To the collection of Ch'ien Lung jades we added two pendants of exceptionally fine quality. A notable find of this period are two ivory items each decorated with nine Imperial dragons: one of these bears Emperor Ch'ien Lung's seal for stamping the paintings of his personal collection, and the other is a scroll weight.

South Eastern Asia was not neglected. Again the most important item is the earliest, a standing sandstone figure of Vishnu of the first half of the 9th Century, presumably from the early Khmer site at Koulen (Fig. 11). From the Siamese pottery center which flourished at Sawankhalok during the 15th and 16th Centuries we acquired three boxes and a bowl. Java is represented by three kris handles of about the 18th Century, and the adjacent island of Bali by an open-work wooden plaque decorated with figures riding a dragon.

The other items from this part of the world comprise part of our new collection of primitive art of the South Seas and Indonesia selected to accompany one of the Guild courses. From Sumatra the ancient Battak culture on the south coast is typified by a house model, the gift of Mrs. Thomas D. Stimson, and two actual house decorations in the form of ogre's faces. From the same culture a bronze figure that formed the end of a scepter is the gift of Nasli M. Heeramaneck. Swinging northward into the Pacific, the Island of New Guinea is represented by a wooden memorial tablet and an excellent small Sepik River wooden figure, while a fine mourning mask typifies the art of New Ireland, and the conventional over-all pattern on the outside of a coconut bowl shows the technical and artistic skill of the natives of Marquesas Island. The Maori culture of New Zealand is represented only by a fine jade amulet or hei tiki, another gift from Mr. Heeramaneck.

The collection representing the art of India and the adjacent cultures was also enriched. Probably the most notable items come from Nepal which had not previously been represented in the collection. From Mrs. Donald E. Frederick we received a gilt copper repousse mandorla which had formed a background for a figure of Buddha (Fig. 12). Its exquisite workmanship and animated design dates from about the 11th Century. From approximately the same period we received for the Thomas D. Stimson Memorial

Collection two miniature gilt bronze nagini or dancing girls whose graceful bodies merge into cobra tails (Fig. 13). From adjacent Tibet come two temple banners of about the 17th Century and excelling in quality any that we had previously possessed. India is represented by three items. One, a white marble figure of a girl with a hand drum which undoubtedly once adorned a Jain temple in the region of Mt. Abu in Northern India was the gift of Mrs. Otto Jeidels of New York whose late husband was one of the great collectors from this region. In trade of an item from the Thomas D. Stimson Memorial Collection we acquired a Rajputana Jain sandstone stele of about the 11th Century, depicting Rishabhad with accompanying jinas. For the collection of paintings of India we acquired a fine Rajput miniature of the Kangra School of about the second half of the 18th Century.

The Near East was represented by a few items, the earliest of which is a bronze stylus (for inscribing clay tablets) with a bird finial which came as the gift of Mr. T. B. W. Allen. To our rich collection of ceramics from the city of Gurgan which was destroyed by the Mongol invasion in 1220, we added an exceptional luster ewer (Fig. 14). We also acquired two notable Persian miniatures: one of the 16th Century of the Shiraz School depicts the romantic meeting of Khusrau and Shirin (Fig. 15), and the other is an exceptionally fine example of the famed 17th Century artist Risi-i Abbassi, which is the gift of Mrs. Donald E. Frederick. Of about the same period or slightly later we acquired a kalion, or hubble for smoking hashish, dating from the 17th-18th Century.

A few gaps were filled in our collection representing the history of Egyptian art. These included four Pre-Dynastic terracotta items, two being jars with painted decoration dating from the fourth millenium B. C. From William Mansoor we received as a gift two of the polychrome wooden oarsmen from one of the small boats which are found in the tombs of the Middle Kingdom of about 1800 B. C. An exceptionally spirited interpretation of Opet, the hippopotamus goddess of Thebes, in blue faience presumably dates from the Saitic period about 7th Century B. C. Of about the same period is a fine small limestone figure of the monkey god, Toth, the patron of scribes and scholars and the announcer for Osiris the god of the dead. A wooden interpretation of the same god wearing a round sun disk between bull horns probably dates from the Ptolmaic Dynasty, 4th-1st Century B. C., as does likewise a wooden heart scarab which is also a gift of William Mansoor.

Some of the finest examples of this period of Greek domination in Egypt are in the style of the Classic homeland as is a Parian marble head which came to us as an addition to the Thomas D. Stimson Memorial Collection (Fig. 16). This superb piece was

found in the vicinity of Alexandria and dates from about 300 B. C. Another Classic item from Egypt is the encaustic or wax male portrait on a thin wooden panel which once had been wrapped into a mummy found in the mortuary at Fayum and dates from about the 2nd Century A. D. (Fig. 17). It is one of the most spirited examples of Fayum paintings. The two other Classic pieces to enter our collection are a Roman circular bronze flask of the 1st or 2nd Century and a very naturalistic small lead cow of the Augustan period at about the beginning of the Christian era.

Our earliest European accession is an exceptionally fine Gothic ivory pax or crucifixion of the 2nd half of the 14th Century, made to be held by the priest to be kissed by their followers. It is a gift from Mrs. Coe V. Malone in memory of her father the late Rev. Herbert Irving Chatterton. Another important Medieval item is a double Armenian manuscript page illustrating Miracles of Christ from a Bible dated the equivalent of 1420 A. D.

Through the sale of some early 20th Century American paintings of the Clarence A. Black Memorial Collection we acquired in his memory a large "Adoration of the Magi" by Francesco Bassano (Fig. 18). This is an exceptionally fine example of the work of this late 16th Century Venetian Master who is noted for introducing genre subjects into religious paintings. Chronologically the next painting is one by Gaspard Duguet (1618-75), known as Gaspard Poussin, depicting the Castellas of Tivoli, apparently a companion to one in the Wallace Collection. A painting portraying Christ and Peter Walking on the Water by Alessandro Magnasco, a very creative early 18th Century Italian artist, was added to the Thomas D. Stimson Memorial Collection through the generosity of Douglas Stimson (Fig. 20). We are indebted to an anonymous donor for a large painting of the Doge's Palace and the Grand Canal by Luca Carlevaris of about the same period, and to Jacob Heimann for a self portrait of Gaspare Traversi, Italian artist of the middle 18th Century.

Our Renaissance and Baroque sculpture also had some important accessions. To the second half of the 16th Century may be dated a gilt bronze relief of the Pieta of the Roman School and a pair of bronze figures of Faith and Justice, the latter being the gift of Raphael Stora. The Roman School of about 100 years later was represented by a gilt bronze plaquette of the Virgin Mary and Child. One of the most important accessions was a bozzetto or fired clay sketch of Triton and a Sea Horse. This is unquestionably one of a series which the great Italian sculptor Bernini did in the late 17th Century when he was working on the design of the Triton Fountain in Rome and other similar subjects (Fig. 19). We also acquired some excellent examples of Renaissance pottery. To the early 16th Century may be attributed a

Deruta plate with conventionalized design and a Casa Pirota plate from one of the noted Florentine kilns, while three decorative plates or tazzas by the famed creative French potter Bernard Palissy represent the flamboyant taste of a few decades later. To about the same period may also be dated an open-work wooden door from a Flemish tabernacle enclosing the Sacrament, and a German iron cofferette with design in gold. This strong emphasis on the Renaissance and Baroque was due to the spring exhibition accompanying our Guild course. Some of the items of exceptional importance are from the famed collection of the late Joseph Brummer.

Our collection of Pre-Columbian art was greatly strengthened. In the Mexican field we acquired some fine additions to our collection representing the various ancient cultures. Probably the oldest items come from the vicinity of Veracruz where first the so-called Olmecan civilization flourished and subsequently the Totonacs. A ceremonial stone yoke in the form of a jaguar has many characteristics of the Olmecs as does also a pottery whistle in the form of a seated child. The basal portion of one of the stone Totonac palms shows both abstract design and very spirited grotesque animals in relief. The Toltec civilization which probably ended about the 12th Century is represented by a strongly sculptured pottery mask of a man, while the Tarascan collection was strengthened by a small pottery house with figures, a rare dancing group, and a pot decorated with a concave spiral. To the Aztecs are attributed three miniature pottery vessels of exquisite quality, while the Mixtec to the south probably created both the burnished painted pottery jar with five handles and an ear plug of obsidian or natural volcanic glass, unfortunately partially broken.

Ancient civilizations of Peru are also represented by several fine additions. From the Necropolis at Paracos, which is now considered to date from even before the Christian era, comes a knitted necklace of birds, and a textile panel with a rare braided warp. A feathered head-band is attributed to the early Nazca culture (3rd-4th Century), while a velvet hat is of the Tiahuanaco II type of presumably the 8th-9th Century. To the Chimus (11th-14th Century), who ruled immediately prior to the Incas, can be attributed a wooden figure of a standing man and a tapestry fringe brocade vertical band of four men.

The Eskimo art is represented by two items both from the St. Lawrence Island: one is an engraved walrus tusk of the late 19th Century depicting tribal battles, and the other is a sealskin drawing of a hunting scene by George Agupuk, the leading Eskimo artist of the present time.

Our accessions in contemporary art were, as usual, confined largely to local artists. Aside from the purchase prizes which have

been previously mentioned, we acquired Mitchell Jamieson's "Bella Napoli" through the generosity of the Museum Guild, a watercolor "Sea Captain's House" by May Marshall as a gift of the artist, a watercolor "Village" by William A. Nellor, and two important paintings by Mark Tobey, a gouache abstract drawing "Form Follows Man" which he did in 1943 and "Agate World" which came as a donation from the Eunice P. Clise Fund of The Seattle Foundation. We also received a lithograph by the late Percy Hagerman from Mrs. Reginald H. Parsons and four drawings from the estate of Thomas Handforth through the cooperation of Mr. and Mrs. Stanley Handforth. From the collection of contemporary French paintings which we exhibited in the spring, Mr. and Mrs. Sidney Gerber permitted us to select two for our collection, "Three Figures in Palestine" by A. H. Kahana and "Les Poissons" by Frances Tailleux. Where the source is not mentioned for the various items of the past and present they are additions to the Museum's Eugene Fuller Memorial Collection.

Library

The library had a notable year in 1950, particularly because of the gift of 211 volumes which were bequeathed to the Museum by the late LeRoy M. Backus. This group is especially important because it is largely composed of standard reference works in the field of European art history where previously our coverage has been incomplete. Notable items in this gift were Thieme-Becker, "Kunstler-Lexicon"; Max Friedlander, "Die Altniederlandische Malerei"; Hofstede de Groot, "Catalog of Dutch Painters"; Georg Dehio, "Geschichte der Deutschen Kunst"; British Museum, "Catalogue of Drawings by Dutch and Flemish Artists"; Collection of J. Pierpont Morgan, "Drawings by the Old Masters" and many other sets, monographs and catalogues.

Important gifts were received from 22 other friends of the Museum, including 13 books for the Children's collection from the Junior League of Seattle. There are now 3,867 volumes in the Museum Library for the use of the staff and for free reference use by the general public. 871 two inch slides were added to the Library bringing our total in this size to 12,493. The collection of mounted reproductions diminished this year due to damage and the weeding out of obsolete material.

The circulation increased slightly over the last year: 8,879 slides, 1,121 reproductions, 63 visual aid sets, 134 clippings and pamphlets were lent during the year to 24 Seattle public primary and secondary schools, 19 public schools in other cities, 8 private schools, and 5 colleges and universities, while 6 departments of the University of Washington borrowed material.

Thirty-one members of the Junior League generously contributed time on a voluntary basis to the library routine. The availability of books was greatly increased by the addition of a large bookcase on the west wall through the cooperation of the cabinet makers of the Seattle Park Department.

Education

Again we are indebted to our Educational Director, Mrs. A. M. Young, for widening and intensifying the appreciation of the Museum. During the course of the year she presented a total of 146 lectures and film programs, 78 of them were out of the Museum and 17 out of the city, ranging from Bellingham to Olympia, and from Spokane to Port Angeles. In addition to films and talks presented in 29 schools, Mrs. Young gave a series of lectures to art classes at Roosevelt and Cleveland High Schools. An average of 150 women have attended the monthly P.T.A. lecture and gallery tour with about half that number staying for the afternoon demonstration of hobbies and art techniques. A similar program was started this year for the Girl Scout Leaders' Training Group. The Saturday Children's Story Hour and Treasure Hunt has continued to be a popular event for the younger generation, while the weekly radio broadcasts by Mrs. Young over KJR and Mrs. Theodora Lawrenson Harrison over KXA have brought the Museum's exhibits and activities to a large audience. In addition to these public services the Film Committee, with Mrs. W. Bruce Jones as chairman, made 40 visits to various Red Feather Agencies showing films from the Museum's own film library. Creative Dramatic classes were resumed this year under the chairmanship of Mrs. Howard Lease, and Miss Charlotte Bauer from Austria.

Museum Guild

1950-51

The Museum Guild plays an increasingly important role in the activities of the Museum and the service it renders to the community. Through the untiring energies of its twelve committees, so ably guided this year by Mrs. Thomas W. Blake, the Guild has not only enriched the lives of those participating but has also increased the influence of the Museum.

The two lecture series on the 2nd and 4th Tuesdays covered the Art of the 19th Century and Primitive Art. The former was given entirely by the Museum staff while we are indebted to Dr. Erna Gunther, head of the University's Department of Anthropology, and her associates for most of the lectures in the latter

course. The 10 o'clock Artist Series, under the chairmanship of Mrs. J. Kenneth Pearce, presented local artists in various fields. The Friday afternoon lecture series "Under Every Roof" was again devoted to the contemporary home under the chairmanship of Mrs. Frederick Calhoun. This year we had the generous cooperation of local members of the American Institute of Architects in a series of round table discussions, as well as other local authorities on related subjects. Mrs. Stan Alexa was chairman of the Docent Seminar conducted by Dr. Sherman E. Lee and designed to help the docents in evaluating works of art. The Docent Committee under the very capable hands of Mrs. Alan Sheldon interpreted the exhibits by gallery talks to 2,740 people of all ages. The Public Relations Committee plays an important part in furthering the influence of the Museum through teas and tours for local and regional educational and civic groups. This committee, under the chairmanship of Mrs. Frank Dearborn, has been instrumental in bringing approximately 2,600 people to the Museum. Through Mrs. Robert McKinstry, the capable chairman of the High School Lecture Committee, 42 lectures were given to High Schools in King County. Culminating the school activities is the Annual High School art exhibit in May which this year was under the direction of Mrs. Dorothy Fincke Lahr.

With the hope of increasing international understanding the Guild again was responsible for a Christmas party for foreign students attending local institutions of higher learning. Mr. and Mrs. James Vernon Metcalfe were co-chairmen for a very successful "old fashioned" American Christmas party.

The climax of the Guild's activities was reached in May when the Second Annual Architecture Exhibit was held under the very efficient leadership of Mrs. Herbert Brink. This year with the theme "Old World Architecture with a New World Flavor" thirteen homes were opened, ten for the tour and three for tea. The Museum was the grateful recipient of the proceeds of this most successful event, amounting to just over \$3,400. In addition to this the Guild from its various activities contributed \$550 to the Museum including the purchase of the painting "Ships" by Virginia Banks, which has been added to the Museum's growing collection of the work of Northwest artists.

The various membership committees, under the energetic general chairmanship of Mrs. Maimon Samuels, were instrumental in the substantial increase in our income from memberships and donations from both individuals and firms. The Tuesday Hospitality Committee with Mrs. Fred Emory as chairman has been responsible for the coffee hour between the morning and afternoon lectures, while the Transportation Committee under Mrs.

Phillips Dickinson and the Telephone Committee under Mrs. H. R. Lumbard have assisted in the various Guild activities.

Both personally and in behalf of the Museum I wish to express our deep gratitude to all the Guild committees and members for their initiative and faithful volunteer service which, to a large measure, is responsible for the continued growth of the Museum as an important educational and cultural institution in the Northwest.

Film Library

The available films in our lending service were lent through the generosity of the State Department and some of the country's major business and industrial organizations. Continued usage has decreased the number of films that are available and consequently the decrease noted in 1949 continues this year. There are a total of 66 films in the library, 58 of which are available to educational institutions only. Twelve Government films were removed from circulation because of bad condition while 5 commercial films were recalled by their lenders. There were 600 bookings in 1950.

Lectures and Concerts

A total of eight concerts, five lectures, five film programs, and four plays were presented during the year by the Museum. The public lectures were unusually varied, beginning with one presented in cooperation with the American Archaeological Institute on "Greek Vases" by Dr. Stephen Luce. Dr. Alfred Neumeyer lectured on "Cezanne Unfalsified." Several Meany Hall programs were jointly sponsored with the University of Washington. In the spring the Department of Anthropology joined us in presenting "Travel Trails of the Andes," a film travelogue by Herbert Knapp, while in cooperation with the School of Art we offered Dr. John Harvey Furbay with his film "Mediterranean Shores." At the Museum the distinguished English potter, Bernard Leach, described the "Interrelation of East and West in Pottery," while the "Ancient Arts of Indo-China" was the subject of a lecture by Dr. H. G. Quaritch Wales. In the autumn Dr. Furbay returned to Meany Hall to present his film "The Fabulous Middle East," again co-sponsored by the University, this time in cooperation with the Department of Anthropology. Dr. Lee, whom the Board of Trustees has now promoted to Associate Director, lectured on Chinese Art on the occasion of the China Club's meeting honoring the Director. We continue to be indebted to Mrs. Reginald H. Parsons for the Daniel Cogswell Memorial Fund which helps to defray the added expenses resulting from these programs.

The remaining presentations were divided between the special events for the Children's Saturday Morning Story Hour and the Chamber Music concerts under the direction of Mr. Francis Armstrong continued from last year. We also co-sponsored with the New School for Music for the benefit of the American Red Cross a series of three piano recitals by Marie Balagno Lundquist. In addition to this, programs of Swedish Medieval and Modern music by Siri Djos, and Renaissance and Baroque vocal music by the Seattle Chamber Singers in connection with our exhibition of Renaissance and Baroque Art were given.

Maintenance and Equipment

We replaced our Multilith machine with a much faster new model which has greatly enhanced the appearance of our News Notes and made possible the experiment of issuing small catalogs for the exhibitions of Renaissance and Baroque Art and Drawings by Seattle Artists. Two typewriters were acquired, one with miniature print for the Library. A semi-mechanical slide binder has made possible a great advance in the speed and efficiency of slide production.

The quality of our movie programs has been much improved by the acquisition of two new sound projectors, replacing our outmoded models. One of these was purchased for the Museum by the Seattle Junior League. A glass showcase for the display of postal cards, reproductions, and publications was acquired locally and has greatly increased our sales in these categories.

We are again very much indebted to the Custodial Engineers for their service duties and, above all, for their generous cooperation beyond their duties in our constantly moving activities. We are also most grateful to the Park Department for overcoming the ravages of time by resetting the upper stones of the facade and for other repairs.

Publicity

Publicity is essential to the life and services of a museum. Membership and attendance both are directly influenced by knowledge of current exhibits and varied activities. We are greatly indebted to the Seattle Times, to the Seattle Post-Intelligencer, and to the Argus for intelligent and colorful reporting of the Seattle Art Museum. As our collections increase and our services expand we shall need and hope for even more space in the local publications.

In addition to the splendid service which it renders, the Museum Guild plays an important role in bringing the Museum to

the attention of the public. The Publicity Chairman of the Guild is a most valuable factor in this field. The Men's and Women's Amateur Chrysanthemum Association's annual show as well as the Camellia show sponsored by the Amateur Gardeners were well attended and attained much favorable publicity.

Excellent recognition of our collection was made possible through articles on various objects by Dr. Sherman E. Lee in *Artibus Asiae*, *Oriental Art*, and the *Far Eastern Ceramic Bulletin*. Dr. Lee also gave lectures in New York before the Chinese Art Society and the Indian Cultural Center; at the Vancouver Art Gallery, British Columbia, on Dutch and Flemish Art; at the Los Angeles County Museum at the opening of their great exhibition "The Art of Greater India"; at Stanford University on Chinese Ceramics. Mr. Kenneth Callahan, in addition to his weekly column for the *Seattle Times*, contributed articles to the *Art News* and the *Art Digest*. Mrs. A. M. Young and Mrs. Theodora Lawrenson Harrison have continued to broadcast their weekly programs through the courtesy of KJR and KXA.

This year was also notable in the fact that it marked the publication of our first book written essentially for children. Our registrar, Miss Emily Tupper, is responsible both for the conception and the writing of "Birthplace: China," an animal book, illustrated with photographs by Earl Fields of material selected from the Museum collection to give diversified information concerning that ancient culture in a style appealing to both young and old.

In closing I wish to express my deep gratitude to my many volunteer fellow workers and to my fellow members of the staff on whose service beyond the call of duty depends the success of so many of our activities. It would be most remiss if the essential financial assistance from both members and donors was not also gratefully acknowledged. Their support is vital, for unlike many of the large museums, we still labor under the worries of a marginal budget. We trust that we may have their continued and, if possible, their greater support, and that their numbers may be swelled by more who recognize our service to Seattle and to the Pacific Northwest.

RICHARD E. FULLER
President and Director

FINANCIAL REPORT

AUDITORS' CERTIFICATE

We have examined the accounts of the Seattle Art Museum for the calendar year 1950, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1950, and the results of its operations for the year then ended.

The Museum operates on a strictly cash basis and makes no effort to attach values to its acquisitions or equipment. Accordingly, assets of considerable value such as the library, the art collection, and the furniture and equipment do not appear upon the balance sheet.

MEALS & COMPANY,
Certified Public Accountants

Seattle, Washington
March 1, 1951

BALANCE SHEET—DECEMBER 31, 1950

ASSETS	
CASH IN BANKS AND ON HAND:	
Petty Cash.....	\$ 25.00
National Bank of Commerce—Checking account..	3,683.11
National Bank of Commerce—Savings account....	1,990.73
Seattle Trust and Savings—Savings account.....	82.12
National Bank of Commerce:	
Lecture Fund	\$ 113.33
Film Fund	74.73
	188.06
Total Cash.....	\$ 5,969.02
NEGOTIABLE SECURITIES: at market value when gifted and at cost when otherwise acquired	
Founders' Endowment Fund.....	49,970.29
Margaret E. Fuller Endowment Fund.....	291,564.75
	341,535.04
	\$347,504.06

SURPLUS	
GENERAL FUND	\$ 3,686.35
DANIEL COGSWELL MEMORIAL LECTURE FUND.....	113.33
FILM FUND	74.73
FOUNDERS' ENDOWMENT FUND.....	51,407.91
MARGARET E. FULLER ENDOWMENT FUND.....	292,221.74
	347,504.06
	\$347,504.06

OPERATING FUND STATEMENT
CALENDAR YEAR 1950

RECEIPTS:	
Memberships	\$ 27,270.00
Dividends, Founders' Endowment Fund.....	1,508.30
Dividends, Margaret E. Fuller Endowment Fund.....	21,942.50
Gifts	10,560.88
Commissions, interest and miscellaneous income.....	1,320.67
	\$ 62,602.35

DISBURSEMENTS:	
Salaries	\$ 33,720.56
Employees' insurance	10,586.05*
Telephone and telegraph.....	1,417.22
Supplies and postage.....	2,831.77
Equipment	1,998.83
Travel	884.75
Printing	4,568.82
Insurance	1,131.43
Miscellaneous	1,488.70
Film rental and lecture fees.....	861.54
Transportation	3,464.81
Exhibition rental fees.....	160.00
Concerts	300.00
Educational material	2,705.43
	66,119.91
EXCESS OF DISBURSEMENTS OVER RECEIPTS.....	3,517.56
OPERATING FUND SURPLUS, JANUARY 1, 1950.....	7,203.91
	\$ 3,686.35
	\$ 3,686.35

*Two-year payment

CASH RECEIPTS AND DISBURSEMENTS
CALENDAR YEAR 1950

CASH BALANCES, DECEMBER 31, 1949

Founders' Endowment Fund.....	\$ 1,850.27
Margaret E. Fuller Endowment Fund.....	456.99
Daniel Cogswell Memorial Lecture Fund.....	17.56
Film Fund	289.87
General Fund	7,203.91
	9,818.60

RECEIPTS:

Founders' Endowment Fund.....	\$ 37.50	
Margaret E. Fuller Endowment Fund.....	200.00	
Daniel Cogswell Fund.....	709.39	
Film Fund	1,348.86	
General Fund	62,602.35	64,898.10
		74,716.70

EXPENDITURES:

Founders' Endowment Fund.....	450.15	
Daniel Cogswell Memorial Lecture Fund.....	613.62	
Film Fund	1,564.00	
General Fund	66,119.91	68,747.68

CASH BALANCES, DECEMBER 31, 1950:

Founders' Endowment Fund.....	1,437.62	
Margaret E. Fuller Endowment Fund.....	656.99	
Daniel Cogswell Memorial Lecture Fund.....	113.33	
Film Fund	74.73	
General Fund	3,686.35	
CASH BALANCE, December 31, 1950.....		\$ 5,969.02

SCHEDULE OF EXHIBITIONS
FOR THE YEAR 1950
IN ADDITION TO THE PERMANENT
COLLECTION

January 4-February 5

Puget Sound Group of Northwest Painters Biennial Exhibition*
Lobmeyr Glass (A. J. Van Dugteren & Sons, New York)
Mrs. Nathan Eckstein Memorial Collection of Glass Cup Plates†
McDonald Collection of Early American Coverlets†
The Art of Glass Blowing (photographs, Libbey Glass Company)†
Paintings by Opal Fleckenstein*
11th Annual Newspaper National Snapshot Awards (Eastman Kodak Company and Seattle Times)
Drawings in the Albertina Gallery (facsimiles)†
Japanese Paintings of the Tokagawa and Ashikaga Periods†
Masterpiece of the Month—"Portrait of Jahangir," 17th Century Indian Miniature†

February 8-March 5

Renaissance and Baroque Art (Museum Collection, private collectors, dealers, and museums)
Old Master Prints of the Renaissance and Baroque Period (Manson F. Backus Memorial Collection)†
Paintings by University of Texas Faculty Members (W.A.A.M.D.)
Paintings and Prints by Glen Alps*
Better Rooms for Better Living (drawings, Chicago Tribune)
Masterpiece of the Month—Persian Glazed Tile Medallion of the 13th Century†

March 8-April 2

1949 Accessions to the Museum Collection†
22nd International Exhibition of Northwest Printmakers*
Contemporary French Paintings (Arts Appreciation and Association Francaise d'Action Artistique)
Modern French Paintings (Mr. and Mrs. Sidney Gerber Collection)
Classic Antiquities†
French Paintings (facsimiles)†
Masterpiece of the Month—"Still Life No. 1" by Preston Dickinson†

April 5-May 7

Winslow Homer and Eastman Johnson (Wildenstein & Company)
8th International Exhibition of Photography (Seattle Photographic Society)*
Paintings by Wassily Kandinsky (Sidney Janis Gallery of New York)
Paintings by May Marshall*
Paintings by Clarence Steele*
19th-20th Century American Paintings (facsimiles)†
Masterpiece of the Month—"Jose Rey Calavasa," (bronze) by George W. Blodgett†

April 8-9

6th Annual Camellia Show (Amateur Gardeners of Seattle)

April 25-26

Queen Mary's Carpet

May 10-June 4

10th Annual Exhibition of the Northwest Watercolor Society*

Asiatic Ceramics†

6th Annual High School Art Exhibition*

European Paintings and Sculpture†

Paintings by William Nellor*

Swedish Arts and Crafts (lent by Matts and Siri Djos)

Contemporary Prints†

Masterpiece of the Month—"Landscape" by Andre Deraint

June 14-October 1

The World's Art†

September 6-30

Memorial Exhibition of Watercolors and Prints by Ernest Haskell (lent by Mrs. Ernest Haskell)

Handwrought Silver by Viktor Ries*

September 11-October 1

Paintings by Morris Graves*

October 4-November 5

36th Annual Exhibition of Northwest Artists*

Northwest Printmakers' Permanent Collection

Purchase Prizes from Northwest Annuals†

Masterpiece of the Month—Japanese painting of the Kamakura Period representing Shotoku Taishi†

October 20-22

9th Annual All Amateur Chrysanthemum Show (Men's & Women's Amateur Chrysanthemum Assns. of Seattle)

November 8-December 3

Contemporary American Paintings (museums, collectors, and dealers)

Drawings by Seattle Artists*

Italian Art†

Egyptian Art†

Four Saint Louisans (W.A.A.M.D.)

Paintings by Northwest Artists†

Masterpiece of the Month—"Christ and Peter Walking on the Water" by Alessandro Magnasco†

December 6-January 7, 1951

Religious Art†

Contemporary American Paintings (museums, collectors, and dealers)

Pre-Columbian Art of the Americas†

Women Painters of Washington Biennial Exhibition*

Japanese Maps and Atlases (lent by Edward W. Allen)

Life of Christ (facsimiles of paintings)†

Masterpiece of the Month—"Head of a Woman" (limestone) 2nd-3rd Century, from Palmyra†

W.A.A.M.D.—Circulated by the Western Association of Art Museum Directors

*Lent by the Artist

†Museum Collection



FIG. 2. *Tile with Phoenix Design (terracotta); Japanese, Hakuho Period, 646-710 A. D. H. 12 in. [J21.3] Thomas D. Stimson Memorial Collection.*



FIG. 3. *Writing Box: Crane Design (lacquered wood inlaid with pewter and lead) by Korin, 1663-1743 A. D.; Japanese. L. 9 1/8 in. [J8.10] Gift of Mrs. Donald E. Frederick.*



FIG. 4. *Mourning Bird-man (clay)*; Japanese, Tempyo Period, 710-794 A. D. H. $13\frac{3}{8}$ in. [J21.2] Eugene Fuller Memorial Collection.

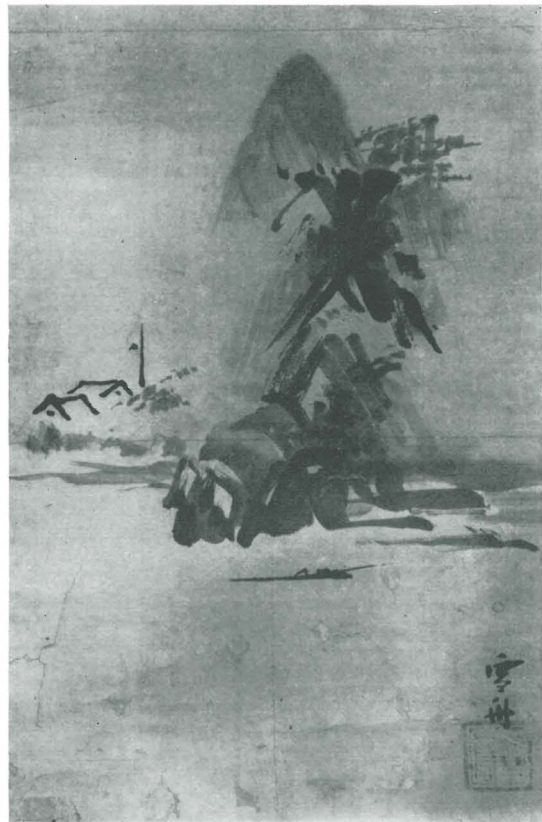


FIG. 5. *Detail of Landscape (ink on paper)* attr. to Sesshu, 1420-1506 A. D.; Japanese. Total H. $30\frac{3}{8}$ in. [J32 Se75.1] Eugene Fuller Memorial Collection.



FIG. 6. *Sutra of Cause and Effect: Kako Gensai Ingakyo* (color on paper); Japanese, Tempyo Period, ca. 750 A. D. W. 10 $\frac{7}{8}$ in. [J32.47] Eugene Fuller Memorial Collection.

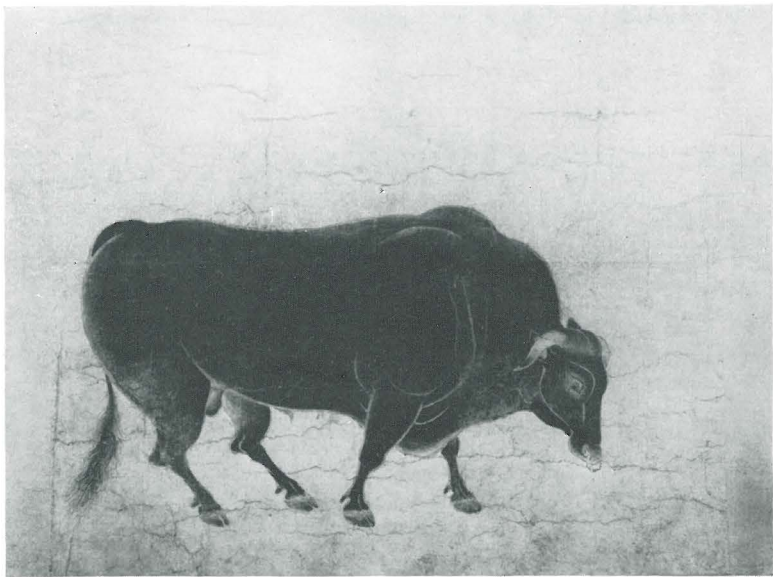


FIG. 7. *Black Bull* (ink and color on paper); Japanese, Kamakura Period, ca. 1280 A. D. W. 12 $\frac{1}{4}$ in. [J32.48] Gift of Mrs. Donald E. Frederick.



FIG. 8. *Orchids (ink on silk)* by Hsueh Ch'uang; Yuan Dynasty, dated 1345 A. D.; Chinese. H. $30\frac{3}{8}$ in. [Ch32 H858.1] Eugene Fuller Memorial Collection.

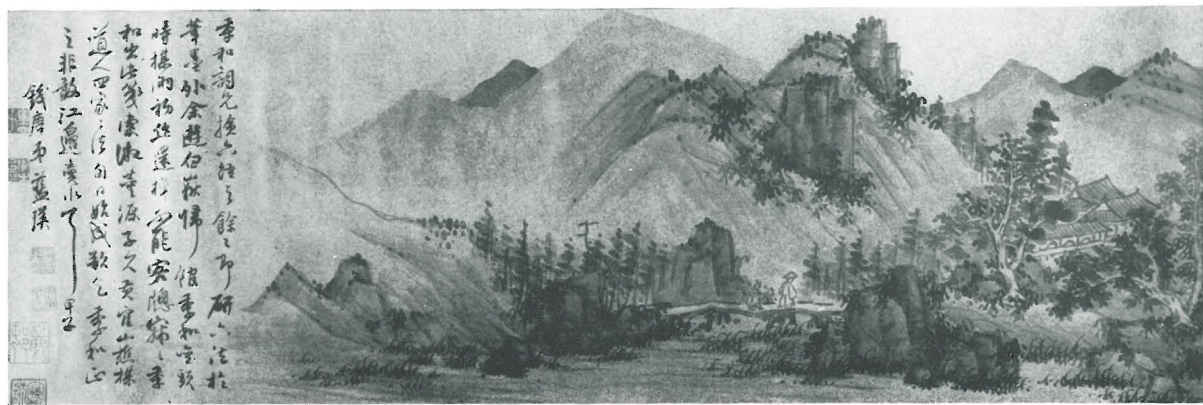


FIG. 9. Details of *Mountain Landscape* (color on paper) by Lan Ying; dated 1624 A. D. in inscription; Chinese. L. 21 ft. [Ch32 L2209.1] Eugene Fuller Memorial Collection.



FIG. 10. *Bear (marble)*; Pre-Shang or Shang Dynasty, 1766-1027 B. C.; Chinese. H. $4\frac{1}{8}$ in. [Ch11.24] Eugene Fuller Memorial Collection.



FIG. 11. *Vishnu (sandstone)*; Cambodian, probably from Koulen; 1st half 9th Century A. D. H. $20\frac{3}{4}$ in. [1o11.5] Eugene Fuller Memorial Collection.



FIG. 12. *Mandorla (repousse gilt copper); Nepalese; ca. 14th Century A. D. H. 12 in. [CA56.4] Gift of Mrs. Donald E. Frederick.*



FIG. 13. *Pair of Nagini: Serpent-tailed Deities (gilt bronze); 11th-12th Century A. D. H. 2¼ in.; 2⅜ in. [CA511.1] Thomas D. Stimson Memorial Collection.*



FIG. 14. Cup (earthenware with overglaze lustre); Persian, from Gurgan; ca. 1200 A. D. H. 5 $\frac{1}{8}$ in. [Is27.7] Eugene Fuller Memorial Collection.

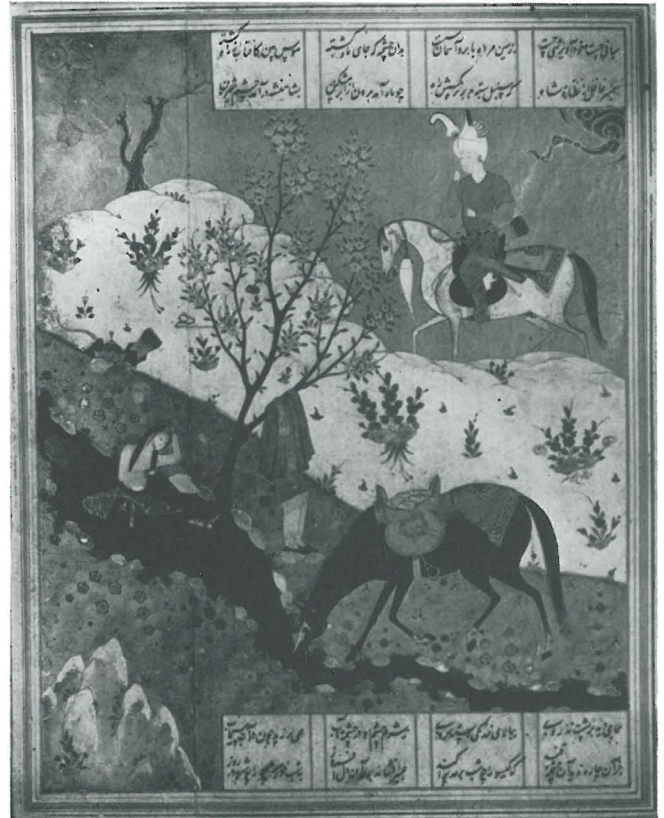


FIG. 15. Khusrau Discovering Shirin (color on paper); Persian, Shiraz School; mid 16th Century A. D. H. 7 $\frac{3}{8}$ in. [Is36.12] Eugene Fuller Memorial Collection.



FIG. 16. Head of a Woman (Parian marble); Greek, from Alexandria; 3rd Century B. C. H. 7 in. [Cs11.23] Thomas D. Stimson Memorial Collection.

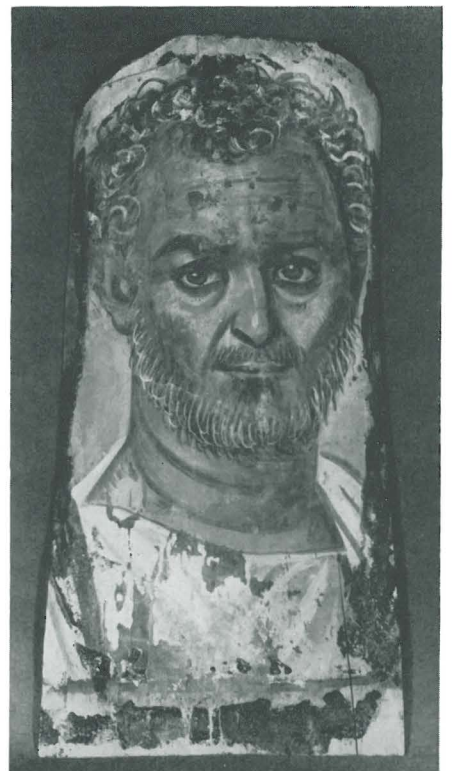


FIG. 17. Mummy Portrait Head (encaustic on wood); from the Fayum, Egypt; Roman Period, ca. 2nd Century A. D. H. 16 $\frac{1}{2}$ in. [Cs31.4] Eugene Fuller Memorial Collection.



FIG. 18. *Adoration of the Magi* (oil on canvas) by Francesco Bassano, 1549-1592 A. D.; Italian, Venetian School [It31 B297.1] Clarence A. Black Memorial Collection.



FIG. 19. Triton and Sea Horse (terracotta); attributed to Giovanni Lorenzo Bernini, 1598-1690 A. D.; Italian. H. 15 in. [III B458.1] Eugene Fuller Memorial Collection.



FIG. 20. *Christ Walking on the Water* (oil on canvas) by Alessandro Magnasco, 1677/81-1749 A. D.; Italian, School of Genoa. W. 14½ in. [It31 M274.1] Thomas D. Stimson Memorial Collection.

CONCERTS, FILM PROGRAMS, LECTURES

- February 18....."Fun with Birds," film and talk by Laurel Reynolds
 March 12....."Greek Vases," Dr. Stephen Luce
 March 30.....Chamber Music Concert
 April 6....."Cezanne Unfalsified," Dr. Alfred Neumeyer
 April 21....."Travel Trails of the Andes," film travelogue by Herbert Knapp
 May 4.....Chamber Music Concert
 May 7.....Marie Balagno Lundquist, pianist, in Red Cross Benefit Concert
 May 13....."The Sand Man," play by Seattle Junior Players
 May 14.....Marie Balagno Lundquist, pianist, in Red Cross Benefit Concert
 May 18....."Mediterranean Shores," film travelogue by Dr. John Harvey Furbay
 May 20....."Pierre Patelin," play by Seattle Junior Players
 May 21....."Interrelation of the East and West on Pottery," Bernard Leach
 May 27....."Around the Blue Wigwam," and "Ten Minutes by the Clock," plays by Seattle Junior Players
 May 28.....Marie Balagno Lundquist, pianist, in Red Cross Benefit Concert
 June 1.....Films on Sweden
 June 4.....Swedish Medieval and Modern Music by Siri Djos
 June 22....."Masterpieces of Chinese Art in Seattle Art Museum Collection," Dr. Sherman E. Lee
 October 19....."The Ancient Arts of Indo-China," Dr. H. G. Quaritch Wales
 October 25....."Fabulous Middle East," film travelogue by Dr. John Harvey Furbay
 November 9.....Concert by Scholarship Pupils of Music and Art Foundation
 November 25....."Zelda," play by Seattle Junior League Players
 November 30.....Chamber Music Concert

CLASSES OF MEMBERSHIP

BENEFACTORS are those who have paid in dues or contributions a total of at least Fifty Thousand Dollars.

ASSOCIATE BENEFACTORS are those who have paid in dues or contributions a total of at least Twenty-five Thousand Dollars.

PATRONS are those who have paid in dues or contributions a total of at least Five Thousand Dollars.

ENDOWMENT MEMBERS are those who have contributed to the endowment fund of the Museum at least One Thousand Dollars.

LIFE MEMBERS are those who have paid in dues or contributions a total of Five Hundred Dollars.

HONORARY MEMBERS are those whose services, position or gifts have merited election by the Board of Trustees.

FOR THE SUPPORT OF ITS VARIED ACTIVITIES, THE MUSEUM DEPENDS CHIEFLY ON THE FAITHFUL ANNUAL MEMBERS.

SUSTAINING MEMBERS are those who pay annual dues of One Hundred Dollars.

SUPPORTING MEMBERS are those who pay annual dues of Fifty Dollars.

CONTRIBUTING MEMBERS are those who pay annual dues of Twenty-five Dollars.

ACTIVE MEMBERS are those who pay annual dues of Ten Dollars.

ASSOCIATE MEMBERS are those who pay annual dues of Five Dollars. New members limited to artists, students of art and teachers in any public or private school, or other persons, approved by the Board of Trustees.



Now that bequests to the Museum are exempt from inheritance tax, the Trustees earnestly solicit all those wishing to assist in building up the limited resources of the Museum to bequeath to it money or works of art worthy of the high standard for which it strives.

SUGGESTED FORM OF BEQUEST

I give and bequeath \$.....to the Seattle Art Museum.

MEMBERS OF THE SEATTLE ART MUSEUM

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BLACK, MRS. LEO S. FREDERICK, MRS. DONALD E.
JORDAN, MRS. C. T.

*DECEASED

KREIELSHEIMER, LEO T.
LANG, RICHARD E.
MERRILL, R. D.
OSTRANDER, MRS. HARRY F.
SHELDON, MRS. ALAN B.
SKINNER, MRS. D. E.

STRAND, MRS. CARL
STRONG, MR. AND MRS.
HENRY C.
THERRIEN, MR. AND MRS. Z. W.
VAN WINTER, MRS. H.
WRIGHT, RAYMOND G.

ARTIST MEMBERS

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NOMURA, KENJIRO

NORLING, ERNEST
WICKS, REN
ZIEGLER, EUSTACE P.

SUSTAINING MEMBERS

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BAILLARGEON, MRS. CEBERT
BAILLARGEON, CEBERT
BANKS, MR. AND MRS. HARRY P.
BEST, IVAN LOVICH
BLOEDEL, MRS. PRENTICE
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DONAHOE, MR. AND MRS.
WALTER A.
EDERER, ARTHUR F.

FRAME, MRS. HOWARD A.
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 Collins, Bertrand
 Collins, Mrs. Frederick B.
 Collins, Mrs. Josiah
 Collins, Josiah, Jr.
 Collins, Mr. and Mrs. Wetherill
 Colman, Mrs. Paul E.
 Colwell, Mr. and Mrs. J. I.
 Condon, Mrs. Herbert T.
 Connell, Mrs. J. J.
 Connor, Mrs. Gene D.
 Constans, Mrs. Dorothy C.
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 Cooley, Mrs. George R.
 Cooley, Miss Laura G.
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 Courtney, Mrs. C. I.
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 Cowell, Mrs. and Mrs. John
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Crosby, Mrs. Will G.
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Cunningham, Mrs. Edward
Cunningham, Mrs. J. M.
Cushman, Edward L.

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D'Arezzo, Mrs. Alfred J.
Davidson, Dr. and Mrs. Samuel H.
Davis, Frederick E.
Davis, Mr. and Mrs. William M.
Dawson, Mrs. Edwin K.
Day, Dr. and Mrs. Charles G.
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Decatur, Miss Edith
Degge, Mrs. James R.
Dehn, Mrs. Karl
Dench, Mrs. Walter
Denman, Mr. and Mrs. McDonald S.
Dennen, Dr. and Mrs. Charles
Denny, Miss Grace G.
Densmore, Prof. H. B.
Dent, Mrs. Hawthorne K.
Detlie, Mr. and Mrs. John Stewart
de Turenne, Mr. and Mrs. Leon A.
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Dickey, Mrs. R. N.
Dickinson, Mrs. Phillips
Dillon, Mrs. Edmond S.
Djos, Mr. and Mrs. Matts
Dobie, Miss Edith
Dolling, Mrs. H. J.
Dolph, C. R.
Donahoe, Mrs. Charles
Donnan, Mrs. Dallas
Donogh, Mrs. Stanley
Doran, Mrs. Earl Dee
Dore, Mrs. John
Dorman, Dr. and Mrs. Purman
Douglas, Mr. and Mrs. J. F.
Douglas, Mrs. Thomas E.
Downey, Mrs. A. S.

DuBois, Mrs. Richard B.
Dunn, Mrs. Bryant R.
Dunn, Edward B.
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Edenholm, Mrs. Roy C.
Edmunds, Mrs. Louis H.
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Edwards, Mrs. Elmer F.
Edwards, Mrs. Robert L.
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Elder, Mrs. William Edmund
Eldridge, Mrs. Arthur S.
Elliott, Mrs. Henry
Ellis, Robert C.
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Elworthy, Dr. and Mrs. Frederick M.
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Emory, Mrs. Elizabeth Morrison
Engle, Mr. and Mrs. Allen B.
Erskine, Mr. and Mrs. R. C.
Evans, Miss Margaret
Fairbanks, Miss Esther
Fairbanks, Miss Lulu M.
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Faller, Mrs. Preston
Farrell, Mrs. James
Fawcett, Miss Gertrude K.
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Fein, Dr. Leah Gold
Fenby, Mrs. Edwin J.
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Fink, Mrs. Wilbur R.
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Fisken, Mrs. Keith G.
Fite, Mrs. F. B., Jr.
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Foote, Miss Hope L.
Force, Mrs. Ridgley
Ford, Mrs. Katherine G.
Ford, Mrs. Sherwood D.
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Foster, Mr. and Mrs. T. B.
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Gates, Mrs. Burt E.
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Goss, Mr. and Mrs. Dale
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Graham, Mrs. Guy V.
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Greenwood, George H.
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Guthrie, Mrs. J. D.
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Guykema, Mrs. Herman

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Handley, Miss Agnes G.
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Hanson, Mrs. Howard A.
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Harrison, Mrs. Max
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Heimbigner, Mrs. Elmer
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Hilen, Mrs. A. R.
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Hill, Mrs. Raymond P.
Hillier, Mrs. E. T.
Hillman, Mrs. R. Kline
Hinckley, Miss Carol
Hinea, Mrs. Ray W.
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Hisken, Mr. and Mrs. P. C.
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Hjert, Mrs. Harry
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Holmes, J. Lister
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Hughes, Mrs. D. E.
Hughes, Prof. Glenn
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Huston, Rt. Rev and Mrs. S. Arthur
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Hutchins, Mrs. W. C.
Hutchinson, Mr. and Mrs. W. Harold
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Ingham, Mrs. W. F.
Isaacs, Prof. and Mrs. Walter F.
Itchner, Mrs. Emerson C.
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Jacobsen, Mrs. Martin
Jacobson, Mrs. Berthe Poncy
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Jarvis, Mrs. Ethel M.
Jarvis, Mrs. Paul
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Johnson, Mrs. Frank Warren
Johnson, Mrs. Fredrik L.
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Johnson, Mrs. John X.
Johnson, Mrs. Lloyd B.
Johnson, Mr. and Mrs. Lloyd W.
Johnson, Mr. and Mrs. Norton
Johnson, Mr. and Mrs. Ofell H.
Johnson, Mrs. Walter
Johnsone, Mrs. C. R.
Johnston, Mrs. G. Herbert
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Jones, Mrs. H. B., Jr.
Jones, Mr. and Mrs. W. Bruce
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Jurgensohn, Miss Eva
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Kalland, Mrs. Manfred I.
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Keen, Mr. and Mrs. Stanley N.
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Kent, Mrs. Harry W.
Ketcham, Mrs. Henry
Ketcham, Henry
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Kimmel, Mrs. Edward
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King, Mrs. C. P.
King, Mrs. Robert L.
King, Mrs. Rufus G.
Kinnear, Mrs. Roy J.
Kirchhoff, Dr. Paul
Kirchner, Mrs. George C.
Kitchen, Mrs. Laura L.
Kline, Miss Marion E.
Knight, Miss Annalou
Knott, Mrs. E. K.
Knudsen, Mrs. Conrad
Kohler, Mr. and Mrs. Melvin O.
Kohli, Mrs. Daniel R.
Kostenbader, Mr. and Mrs. William
Kraft, Mrs. Warren E.
Krause, Mrs. Edward John
Kumm, Mr. and Mrs. Ward C.
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Lamm, Mr. and Mrs. Stephen R.
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Lamont, R. J.
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Lane, Mrs. Fred K.
Lane, Mrs. J. Richard
Lang, Mrs. Julius C.
Langdon, Mrs. A. H.
Langdon, Mr. and Mrs. Lewis E.
Langlie, Mrs. Arthur B
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Larson, Mrs. Carl V.
Larson, Mr. and Mrs. John G.
Lasher, Dr. and Mrs. Earl P., Jr.
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Laube, Mr. and Mrs. Frank J.
Laucks, Mrs. H. V.
Laughlin, Mrs. Robert C.
Law, Mrs. Myron C.
Lawrence, Mr. and Mrs. Charles W.
Lea, Mr. and Mrs. Richard
Lea, Mrs. William F.
Leaf, Mrs. A. L.
Lear, Mr. and Mrs. Harry B.
Lease, Mrs. Howard S.
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LeCocq, Mrs. Frank G.
Leedy, Mrs. George
Lehmann, Dr. and Mrs. J. H.
Lenfesty, R. C.
Lenz, Dr. and Mrs. H. J.
Lepsoe, Finn
Lessey, Mrs. Luther M.
Lester, Dr. and Mrs. Charles N.
Levine, Rabbi and Mrs. Raphael H.
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Lewis, Mrs. Joseph H.
Lewis, Mrs. Lester
Lewis, Mrs. Robert E.
Lidral Mrs. John P.
Lightfoot, Mrs. Oswald B.
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Lindemann, Mr. and Mrs. Charles B.
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Lingenfelder, Dr. and Mrs. J. S.
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Lowry, Miss Stella
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Lumbard, Mrs. Hugh
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Marshall, Dr. George R.
Marshall, Mrs. Joseph W.
Martin, Mrs. John K.
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McCaffray, Mrs. William P., Jr.
McCaffrey, Frank
McCauley, Mrs. John Patrick
McCloy, Mrs. R. R.
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McDonald, Mrs. C. H.
McDonald, Miss Mary Jane
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McGoldrick, Mrs. Jack H.
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McGuire, Mrs. Gerald
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McKenzie, Mrs. Vernon
McKinstry, Mr. and Mrs. Merrill W.
McKinstry, Mrs. S. D.
McLaren, George L.
McLaren, Mrs. William Gardner
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McLauchlan, Mrs. John D., Sr.
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Miffin, Mrs. Wesley J.
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Miller, Mrs. Jack
Miller, Mrs. Richard D.
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Mitchell, Walter E.
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Moffitt, Mrs. Thomas
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 Morrow, Thomas
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 Pearce, Miss Pamela

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 Plestcheeff, Mr. and Mrs. Theodore
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 Polson, Mrs. Harold L.
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 Prince, Mrs. James E.
 Prince, Mrs. Kenneth J.
 Pruschansky, Miss Jeannette

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 Richards, Mrs. Seth, Sr.
 Richardson, Mr. and Mrs. S. H.
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 Risegari, Miss Charmian
 Risk, Lee R.
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 Robertson, Mrs. A. W.
 Robertson, Mrs. James P.
 Robinson, Mrs. J. H.
 Robinson, Mrs. L. B.
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 Rolfe, Mrs. Hamilton C.
 Rooks, Mrs. A. H.
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 Roseleaf, Miss Dorothy
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 Rourke, Mr. and Mrs. William D.
 Rowe, Rear Admiral Gordon, USN (Ret.)
 Roys, Dr. and Mrs. Ralph
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 Russell, Miss Pearl
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 Schmitt, Mrs. Nicholas
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 Schoenfeld, Mr. and Mrs. L. Kenneth
 Schoenfeld, Mrs. Ralph
 Schonwald, Mrs. Philipp
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 Schwappe, Mrs. Alfred J.
 Schwappe, Miss Elizabeth L.
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 Sczuck, Miss Evelyn V.
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 Seijas, Mrs. Army A.
 Selby, Kenneth E.
 Semar, Mrs. William
 Service, Miss Marya
 Sethness, Mrs. Charles O.
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 Smith, Mrs. Kiert S.
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 Sprague, Mrs. Wendell P.
 Spriggs, Mrs. J. M.
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 Steckel, Frederick R.
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 Stewart, Mr. and Mrs. Donald Dey
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 Sundt, Frederick C.
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Morgan, Mrs. Elisha
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	Wells, Thomas W.	Yang, Chao-Chen
Van Antwerp, Mrs.	Wenke, Mrs. Francis	
Frederick	Westergren, Lyle G.	Zallinger, Franz
Van Horn, Mrs. Robert	Whitney, Mrs. W. T.	Ziegler, Mrs. Eustace P.
Van Ness, Mrs. Virginia		
C.		